/12 cont./

342 184 Only rarely does one see among them the characteristic solid house-construction of the Šambioa and then only in smaller 351 364 dimensions, without any particular care in the construction. Since all the scraps are simply strewn on the ground, the refuse gradually [136] becomes unbearable. The vermin multiplying in large numbers, especially the sand fleas, finally force them to abandon the place. 342 In the rainy season the Karayahi move into stronger, buriti-leaf [361] covered, open ranchos on the high bank, which do not in other respects differ in form from those customary among the Brazilian population.

/13/ The "summer huts" of the Šambioa are very much more [184] carefully and neatly built. Here the greater diligence, industriousness, and the comfortable well-being of the free son of the wilderness are manifest, in contrast to his "tame" tribal brother vegetating in oppressive conditions and dependent on civilization. [361] Not in disorder, but in long rows, forming real streets, these houses with their impeccable cleanliness make an uncommonly friendly and comfortable impression (Pl. IV /see p. 106/, 1, and Pl. V /see p. 107/).

621 In the first Šambioa village we counted 60 huts, in the second 30, in the third 45, and in the fourth 90, each of which is inhabited by one or two families.

The individual villages are distinguished by special names.

342 The basic form of the house is rectangular; the narrow side [335] with the door faces the street. The frame consists of three or four flexible poles on each side carried over forked supports and held together with those on the opposite side by means of cipos, thus /Fig. 3 appears here/ forming a boat-like, arched roof, which is further supported by some vertical poles set in the ground in the long direction (Fig. 3 /see p. 22 /). These, as well as the forked supports, are connected with one another by as many strong horizontal poles as are necessary. Thin laths are placed lengthwise [824] and parallel to one another on the outside over the ribs of the roof and serve as supports for the strong pinnate leaves of the uaguassú palm (Attalea spectabilis), which, in several layers, form a fairly waterproof roof. Their leaf pinnae are also entwined with one another into a very solid plaited work. These plaitings serve

/78 cont./ [Plate II: Karaya. (cont'd)]

142 2. Two Šambioa warriors en face. The man on the left with
291 the feather diadem lurina on the back of the head (see p. 44),
301 bow, arrows, and club in his hand, the one on the right with the
302 small wreath-diadem (Pl. IX /see p. /, 6) and strings of glass
411 beads wound tightly around the neck. The large lower-arm cuffs identify him as unmarried.

Pl. III. Karaya. Karayahi Groups (taken in the last "summer camp" on a river island above the northern tip of Bananal Island).

1. Men, two of which wear arm-cuffs and knee-bands. One has the small feather rosettes with a central disk of mother-of-pearl in his ears (see. p. 46). Face painting with soot is recognizable. The straw hat of the older man sitting in front is not the one mentioned on p. 20, but a model directly borrowed
[501] from the settlers. In the background two long canoes and farther to the left in the distance the small Araguaia steamer.

342 2. Women, children, and young people sitting on the
361 ground in front of the tent-roofs of the summer camp, which are
516 made of mats. Two araras on the pole to the right, at the left on the bank a jabiru (black-headed stork).

Pl. IV. Karaya. Villages.

133
342 1. Full view of the first village of the Šambioa.
361
574 2. Reception scene in the third village of the Šambioa.

Pl. V. Karaya. Chief's hut (fourth village of the Šambioa).

291
342
351
354 Group at the cooking place in front of the entrance.
415

Pl. VI. Karaya. Weapons.

411

1. Bow with wound bowstring and feather tassel (1/8).

4: Ehrenreich--107 E-5 (1888) 1891 SP9 Caraja SP9

Plate V

5: Krause--5 E-5 (1908) 1911 SP9 Caraja SP9

342
351
[36]

1. Dry-season hut of the Karajá.

2. Karajá village.

142
291
516
[30A]

3. Karajá women smoking.

4. Karajá siblings.

/Pl. 11 faces p. 52./

342
351

1. Simple closed hut. Karajá.

2. Framework of a double closed hut.

3. Mixed type: short hut. Karajá.

4. Mixed type: long hut. Savajé in Schischá.

5: Krause--69 E-5 (1908) 1911 SP9 Caraja SP9

352

352 FURNITURE--pegs, racks, shelves, and cupboards; description of furniture (e.g., chairs, tables, chests, beds, hammocks, head-rests); floor covering (e.g., mats, rugs); special uses of furniture; etc. See also:

Mat making 285
Furniture manufacture 322
Hardware 414
Bedding 613

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

pushing aside a door of plaited palm. Every married woman in the family cooks at her own fireplace, which consists of two lumps of hardened clay. Mats used for sleeping and sitting are spread over the entire floor. Wooden stools (fig. 19) may also be found. Bows, arrows, and rattles

FIGURE 19.—*Carajá* wooden stool. (Redrawn from Ehrenreich, 1891 b, fig. 11.)

are shoved into the wall thatch. Baskets, used for storing such things as tobacco, urucú, and feathers, are hung by a string from the ridge poles. Large baskets containing vegetables lie on the ground next to the thatch.

The dry-season house is identical in form but smaller and of flimsier construction. Thatching is looser and the walls are thatched only about halfway to the ground, the north and west sides often being left completely open. The dry-season village is generally constructed on a long beach and, as the site grows dirty, is moved along the beach. The ground plan of the dry-season village is identical with the rainy-season village.

DRESS AND ORNAMENTS

The most prominent facial decoration is a blue-black circular scarification about an inch in diameter over each cheekbone. The ears of infants are pierced and an ornament consisting of a small polished capybara tooth with a feather attached is inserted. A common ear ornament for children is a mother-of-pearl disk with a cut feather fringe set on a blackened thin rod. In a perforation of their lower lips, men wear wood or bone labrets of a variety of shapes (pl. 21; fig. 21, *a*), each assigned to a different age grade; old men use simple wooden plugs.

Men wear their hair long, winding it round a plaited cotton rope reddened with urucú. Women wear their hair about shoulder length.

Armlets crocheted of cotton are worn at the wrists and just above the elbow; similar ornaments are worn just below the knee and at the ankle. These are worn particularly by children and are supposed to aid growth.

/4 cont./

*532 are cut in as horizontal lines. The ears are missing; the breasts are lightly indicated. The torso above the apron is deeply notched, a type of representation of the female body which is repeated in all the clay figures. The sexual organs are reproduced in naturalistic fashion under the bast apron. On the legs the thighs and calves are worked out plastically. The feet are represented by offset wooden blocks, calf and ankle bands are reproduced by a wrapping of red cotton thread. /5/ The figure is painted; on one side of the head small red feathers are affixed with wax as an ear rosette.

*532 352 Also belonging here are the wooden stools (Fig. 13 a and b /see p.48 /), which, with sledge-like runners, are carved out of one piece of wood. The sitting surface runs out to a point on both sides and on each into a triangular head which bears a beak in relief. The whole seat is supposed to depict an arara (see the front view, Fig. 13b). The eyes are reproduced by pasting on shell disks with a wax button in the center; tufts of feathers are attached [386] to the edges of the head as ear ravels. The whole is painted black with the dye of the genipa fruit.

*532 276 Finally, relief-type representations are still to be mentioned here, first the tobacco pipe (Fig. 14) which bears carving in relief

[231]

Fig. 14 a and b.
Decorated tobacco pipe.

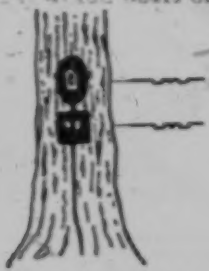
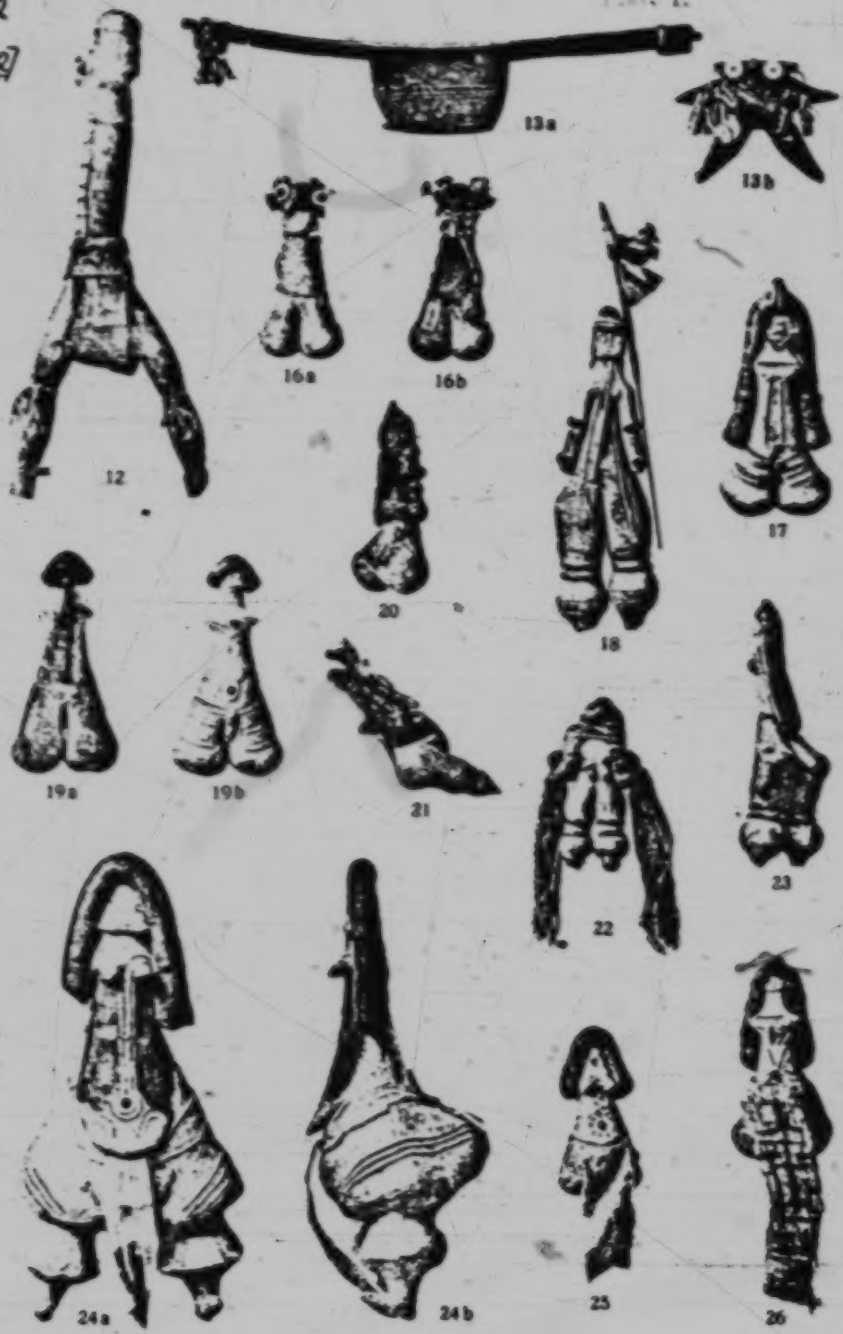


Fig. 15. Relief-type tree-drawing.

on one side, the significance of which I was unfortunately unable to discover. Apart from this, it is decorated on the upper edge with a neat carved pattern recurring only twice elsewhere (half-000 gourd, Pl. XI, Figs. $201a_2$ and 202a /see p. 57 /). Then later,

*532

[352]



/11 cont./

291 ground. One end is drawn hoodlike over the head, while the other covers the seat. Thus the riiõ is really part of the national costume.
[518] One sees, not only the adults, but also small children /12/ parading about with it, and even the little clay dolls of the latter are not
854 without it. Mats hung up by strings are used only for cradles for the newborn.

191 The question as to how the Karaya came to have this original
● 352 article of clothing is of great ethnographic interest. It is well-known that a large part of the Brazilian tribes does not use the hammock. These are chiefly the Gẽs nations occupying the entire eastern part of the country, such as the Kayapo, Akuã, Kaingan /Caingang/, Botocudo, etc., as well as the Bororo corresponding to them throughout, not in language, to be sure, but in their way of life, usage, and customs. They all sleep on the ground or on wooden frames.

Of the other tribes using hammocks, the Karaib /Carib/ make them out of cotton, the Nu-Aruak out of palm fiber.

This situation is so characteristic that the presence or absence of the hammock for a people, as well as the method of making it, is decisive for their ethnographic classification.

[513] Only the Karaya cannot be fitted into this scheme, because they make cotton hammocks, to be sure, but sleep in them on the ground.

[177] This permits one to conjecture that they only recently adopted the "rede" from another people and did not want to give up their old custom of sleeping on the ground (1).

1. Therefore the anonymous author of an old travel report in Revista trim., Vol. 25, p. 251, states correctly: "These Indians sleep on their redes and the same rede serves as a blanket. This idea is neither innate nor did it arise out of necessity. They learned it from someone." /Translated from the Portuguese./

/13 cont./

342 principally to close off the narrow sides. To the right and left of the door are planted two high poles which give the palm-leaf layers of the front side more solid support.

352 The interior furnishing of the houses is rather simple. Part of the floor is covered with buriti mats which also serve as an [513] underlayer for sleeping. A smooth wooden cylinder pushed under-353 neath represents the pillow. The various storage baskets, the [415] containers for ornamental feathers, the finished feather orna-[239] ments, bottle gourds, and other things hang from the horizontal beams. Bows and arrows [342] are stuck in the rafters. Lances and clubs stand in the corner, always at hand. Some sledge-like 351 stools, as well as pots and 415 gourd /cuia/ bowls of varying sizes complete the household equipment.

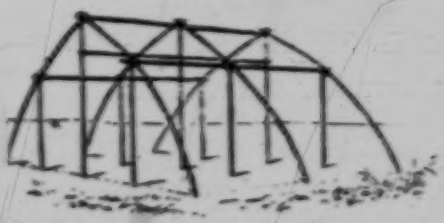


Fig. 3. Hut construction.

34[illegible] At some distance from the village is found the somewhat dif-[532] ferently constructed "medicine hut," where the mysterious dance masks are stored. It has the form of an ordinary rancho, with a steeply sloping roof, and is tightly closed on three sides, whereas [184] the side facing the village is wide open. Female creatures may not venture near it.

[114] Castelnau already makes mention of it. Couto Magelhães in his first report speaks of a hut which serves as an arsenal for storing weapons. Nothing of this sort is known to me. Evidently he means by it this mysterious sacred place whose true purpose no one wanted to reveal to him. We shall return to it in the following.

825 It is also noteworthy that in front of two Sambioa villages dead king-vultures (Sarcoramphus papa) with outspread wings were fastened on a high frame of poles. They are probably supposed to scare away demons in the manner of the bird figures carved out of wood in front of Malay villages.

/25 cont./

532 The Karaya also proved themselves rather helpless in drawing with a pencil. In the foot depicted in Fig. 12a /see p. 49/ everyone will see instead an arm with outstretched hand.

[823] The topographical sketch of the Araguaia with its bends and islands shows greater talent and true understanding (Fig. 12b /see p. 49/).

532 352 Unfortunately the collection possesses only a few specimens of wood carvings. The handsomest of the sledge-like stools (koriša) in stylized animal shape could not be obtained. The specimen from the Šambioa, however, is of excellent workmanship (Fig. 13 /see p. 51/).

The two heads into which the elegantly curved seat runs were originally supplied with mother-of-pearl eyes.

532 [912] The wooden spoons (katarǎ), too, otherwise appearing only very sporadically in South America, are noteworthy. The handle end of the larger specimen ends in an easily recognizable toucan head (Fig. 14 /see p. 51/).

/26/ The most outstanding artistic achievement of the Karaya is the plastic reproduction of human forms in wax and unfired clay. Small figures (likokó, children's dolls?) are offered to travelers in large quantities. Their execution shows, despite the somewhat stereotyped manner of production, a high degree of ingenuous sense of form and excellent observation of nature. /Fig. 13 appears here./

The most successful pieces, in their proper depiction of body forms, are equal to the best works of the peoples of the ancient American civilizations and surpass anything which other savage tribes, with the exception of the Northwest Americans and the Eskimo, have achieved in this respect. Although there is an inclination to give the lower extremities an unnatural thickness, there is nothing really grotesque.

The collection numbers 52 specimens which in their different types demonstrate extremely well the gradual perfecting of this primitive artistic activity.

The simplest figures make rather large demands on the imagination. The Indian imitates in them only what seems most

/26 cont./

532 essential to him, namely, mouth opening and navel. They are simply spindle-shaped clay forms widened only in the lower section and having holes, the upper one representing the mouth and the lower one the navel (Pl. XI /see p. 113/, 1). Parallel cuts go out longitudinally from each hole. A somewhat more

[352]

Fig. 13. Stool in animal form (ca. 1/8).

complete form already shows the thorax clearly. In male figures the arms are indicated as stumps, as are the genitals, and in female figures, the breasts. The lower extremities are only nodular swellings. On the face only the mouth is indicated.

[412]

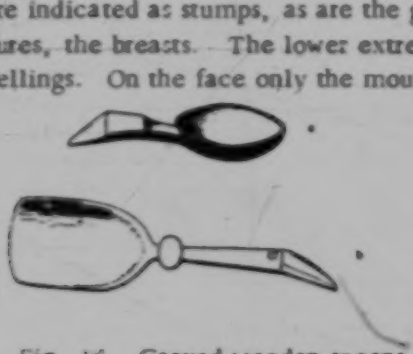


Fig. 14. Carved wooden spoons (a 1/4, b 1/8).

The female figures, however, wear the national apron (Pl. XI /see p. 113/, 2 and 3).

A further advance consists of putting on black wax to represent the hair. The face is already clearly recognizable. Tribal tattooing and body painting are imitated (Pl. XI, 4 and 5). The legs still appear as stumps. Probably the kneeling position is supposed to be expressed in them. The largest of the figures

Plate 19

357

1a. Karajá chief's stool.

[532]

1b. Front view of the stool.

532

3. Wax reproduction of the toucan mask.

4. Wooden doll of the Karajá.

/Pl. 19 fig. 3 and 4./

/198 cont./

342 of the Karajá seem to us an impoverished form; significantly,
184 the ridge beam is preserved only in the mask house. The
177 mixed houses are thus of Indian origin, though, as far as the separation of wall and roof is concerned, with Brazilian influence.

342 Interior arrangement. The houses are very nicely cool, and the covering, if, as in the rainy season, it is more carefully made, is rainproof. The floor is covered with large mats. These buriti-

352 [513]

[531]

Ill. 22.
Patterned sleeping mat for girls. Karajá.

fiber mats (bũlẽ́) serve as sitting and sleeping mats. On one of their long sides the fibers protrude as long fringe. My largest mat is four meters long and 1.70 meters wide. Smaller mats, which are patterned by black bast-strips plaited in, are rare (Ill. 22, girls' sleeping mat).

352 513 The sleeping areas are very simply furnished. To sleep, one stretches out on the floor on a mat and covers himself with the other half of the mat or the rĩĩṍ (see below /see p. 93 /). Sometimes the legs are drawn up in the side position, the one end of the rĩĩṍ put over the feet and the other over the head, so that the entire body is protected from dew and mosquitoes. I did not see wooden cylinders as neck supports, which Ehrenreich mentioned. It is very possible that they have these, for they like to put the head high when sleeping.

/198 cont./

513 head high when sleeping. When they sleep in the open in the sand, they hollow out a pit for their bodies, put a mat over it and themselves on top of that, but in such a way that the head lies on the elevated edge of the pit; they cover themselves with the rest of the mat. It is very agreeable to sleep in this fashion, /199/ as I discovered for myself. In contrast to this, however, I also saw them lying flat on the level floor in the houses, without elevating their heads at all.

293 For fanning cool air and to drive away mosquitoes during the midday rest, plaited, patterned fans (kõlĩ. Pl. 21, Ill. 2) made of palm leaves are used.

352 532 [622] Seats are provided only for chiefs. They are the stool in animal form carved out of one piece of wood: the seat runs out on either side into a head that bears mother-of-pearl eyes with wax pupils, tassels of red-yellow parrot feathers are hung in the ear holes. The mother-of-pearl eyes are cut round on a stone and then glued on with wax. Finally, the entire stool is colored black with genipap coloring, which is applied with the palm of the hand. These stools are called kõlĩtũ, the feather tassels kõlĩtũlãbedõi. The stools are said to represent an arara (Pl. 19, Ill. 1a and b).

516 Ordinarily the Indians sit on the mats with their legs crossed under them, hand on hip, or they squat on the ground (Pl. 12, Ill. 1; Pl. 38, Ill. 1).

353 Usually no arrangement for the storing of ornaments, articles of clothing, implements, and weapons is found in the huts. Small things are stuck into the roof /Ill. 23 appears here/ or hung on [411] the posts. Bows, arrows, and lances usually lie along the side walls [415] on the floor or lean in a corner. For the rest, baskets, gourd vessels, and pots hang, stand, and lie around everywhere in the house, some of them filled with other household equipment. In [352] only two houses, in Village 6 and in Schischá, did I see along the wall stands made out of two forked sticks on which bows and arrows were placed (Ill. 23). They, too, seem to go back to Šavajé influence, for the Šavajé in Schischá used such stands.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

301 [286] fancy. Sometimes, however, these ornaments are woven on a wooden form.

292 513 Another article of dress, which is peculiar to the Karayá, is the *hammock*. It is made of cotton cords. Strange to say, it is never used as a hammock; nor can it even be swung up, as it is not provided with any cords for this purpose. It is only the body of a hammock. During the day, it is used as a kind of cloak, and is hooked over the head so as to cover the shoulders and back; and at night, it is used as a mat to sleep upon, *on the ground*. Both adults and children may be seen going about during the day with these huge, half-open-pea-pod like objects hooked over them. It reminds one of a snail with its shell on its back. Even clay dolls have this [354] hammock cloak. It is, however, occasionally fastened up like a hammock in order that it may be used as a cradle for an infant.

513 171 This *hammock* is of great ethnological interest, because the primitive races of Brazil are classified ethnographically according to whether they sleep in a hammock or do not. It is [352] known that all the tribes occupying the eastern half of Brazil, which includes the Karayá, sleep on the ground, or on slightly raised platforms made of poles; while those that are really hammock using tribes—that sleep in hammocks—make their hammocks of cordage twisted from cotton and palm-leaf fibre. But the Karayá *hammock* is made of cotton only; moreover, it is not a complete hammock and is not used to sleep in. This proves that the Karayá are not to be classified as one [177] of the hammock tribes. We are to understand, therefore, that they got the idea of the hammock comparatively recently from some other people, probably from the "civilized" Brazilians, who make them of cotton only; and though they value them, they are yet unwilling to give up their old custom of sleeping on the ground. A certain Brazilian explorer asserts that [286] he taught the Karayá to make a simple loom and how to weave.

293 Another article of dress used by the Karayá, is a kind of eye-shade, called an eye-umbrella. It is used to protect the

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

361 beyond endurance, compelling them, finally, to pull down
[364] their huts and move to a new site, perhaps to some other sand-bar. This is a case of moving the residence instead of the garbage. During the rainy season, or when the sand bottoms are submerged, which may not occur until two or three months after the rains begin, the Karayá dwell on the
[342] high banks of the mainland. Here, the huts are much better constructed, resembling the dwellings of "civilized" Brazilians.

342 It is seldom one sees among primitive peoples, such sub-
184 stantially constructed huts as those of the Sambiôa division. Here is seen the greater industry, the greater activity, and the better condition in every respect of the free, unmolested sons of the wilderness in comparison with their "tame" brethren who exist in more destitute circumstances, though in contact with, and under the influence of the "civilized" people—the semi-barbarous Brazilians. The dwellings of
342 the Sambiôa are not placed in disorder, but are arranged in
363 long rows, forming regular streets. "They make a favorable impression upon the visitor, because the streets appear clean and the huts orderly, comfortable and inviting." The four
361 Sambiôa villages each contain sixty, thirty, forty-five and
162 ninety huts, respectively, and each hut is occupied by one or
592 two, or more, families.

352 The furniture in these primitive abodes is very simple.
[285] The floor, which is bare earth, is covered with matting made by braiding together the long, slender leaves of the burity-
[513] palm. The occupants sleep on this matting without any other bedding whatever, save a round billet of wood for a pillow upon which the neck rests, but not the head, Japanese
353 fashion. From the plates, or roof supports, hang baskets of various forms and sizes, in which are kept the bright feathers that are used in decorative work and ornament making. Finished ornaments and decorations made of brilliant feathers, pieces of regalia, bows and arrows in a finished and unfinished state, spear-throwing sticks and various small articles are also seen stuck into or suspended from the roof; while